

and feet of these cradles are made of two wooden hoops bent in the form of semicircles, which are bound together by several horizontal wooden mouldings usually turned and painted in bright colors. /241/ The bottom and the low sidewalls are made of thin boards or shavings. The mothers carry their infants not wrapped up in swaddling clothes as we do but in these portable cradles, which is not only more convenient for the mothers but decidedly more favorable to the development of the child than our methods are. For rocking, the cradle is hung on the branch of a tree outdoors, or in a room or on the veranda on a ceiling beam, by means of a rope fastened to the middle of the upper cross-piece. /Figure 89. Caption: Turkestan Bedstead. / In this cradle, which is in use among all Central Asians, the children lie continually on their backs, and as a consequence the back of the head becomes very much flattened eventually. The noticeable brachycephaly of all Central Asians, Kazakhs, Uzbeks, Sarts, Tadzhiks, Galchas, etc. goes back to this. Therefore the cephalic index is not a physical anthropological index as the physical anthropologists believe, but an ethnographic one. /Figure 90. Caption: Child's cradle in Turkestan. /

For the storage of their valuables the urban people of Turkestan use the same wooden boxes imported from Russia, as the nomads use. These are painted red and green and mounted with sheet-iron and are a primary adornment of the living quarters.

In addition to the furnishings already mentioned, in the dwellings of the sedentary population of Turkestan, there remain to be mentioned only the characteristic teapots and teacups, the washbasins, the brass plates, the water pipes and the bird cages.

The teapots (Figure 91, p. 242) are made either of brass or tin-plated copper, are always encased more or less artistically, and have the same shape as the water pitchers and wine pitchers used during mass in the Catholic church. These teapots are filled with water and set on the fire and after the water comes to a boil a proportionate quantity of tea is thrown in. The teacups are either of clay, and thus of domestic manufacture, or else of real or imitation porcelain from China (Figure 123).

/242/ /Figure 91. Caption: Teapots. /

The shape of the native washbasins is characteristic. These are used before and after every meal and also often during the day, and are, as a rule, of good and ornamental workmanship. They are likewise made of brass or tin-plated copper and consist of a shallow basin with a sieve-like perforated bottom, under which a vessel like a chamber pot is attached to catch the dirty water from washing. Brass pitchers

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Fig. 11. Teapots.

415 with long pouring spouts are used to pour out the water for the washing. These washbasins with the water pitchers which accompany them are sometimes made very luxuriously, as show pieces; in Bukhara I was once offered a fine specimen which was gold plated, with beautiful chased work and set with many semi-precious stones, for which the maker asked 300 marks (Figure 92).

Porcelain plates have come into use in Turkestan only in recent times through the Russians. Until that time the natives had only relatively large round plates, quite shallow, with small almost perpendicular rims, similar to our serving plates. These are made of brass or tin-plated copper, are sometimes nearly a meter in diameter and are used only for the serving of fruit, sweetmeats and the countless cups and basins which are carried in all at once for the accommodation of distinguished guests.

276 The (tobacco) waterpipes, which are inevitable in every Turkestan household are called chilim by the Sarts and Uzbeks, and kalyan by the Tajiks, and differ from the water pipes of Turkey. They consist of a hollowed-out gourd container in which reeds are placed at both the top and on one side. The reed at the side serves as the mouthpiece, and the vertical reed for the attachment of the bowl of the pipe, /243/ which consists of burnt clay either unglazed, or glazed in blue or green. In the upper part of the water pipe a small hole is bored on the side. This serves to blow out the smoke during the kindling of the coals which are laid on top of the tobacco, and it must be held shut with the finger during the actual smoking. The poor use the pipe in this simplest form; richer people, on the contrary, sheathe the brown-stained body of the pipe with bronze and decorate the mounting with chased work and mounted turquoises; then they provide the reeds with burnt-in decorations and cover the bowl of the pipe with strings of beads and semi-precious stones, so that this kind of apparatus finally acquires a pleasing appearance. In rare cases the body of the water pipe is made entirely of brass; but even in such cases the vessel always has the shape of a gourd container. (cf. Figure 105, 118 and 123).

352 Finally, an article of furniture which is missing in only a few
[623] households is the bird cage, for the natives are great bird lovers. The bird cages are made in the same artless fashion as almost all the products of native industry. They consist of a simple round wooden or cardboard box without a lid (discarded Russian hatboxes are often used for this purpose) on which a pointed dome-shaped net is placed made of many-colored cotton yarn. This is held tight by the weight of the box

when it is hung up on the ceiling of the room or veranda or on a tree branch. /Figure 92. ^{235a} Caption: Washing Utensils. / 352

/244/ If we add to what has already been mentioned a number of tambourines and various instruments, then we have accounted for practically everything which is to be found among the furnishings of a dwelling of a prosperous native. In the dwellings of the poor most of the objects mentioned are missing, and the whole set of furniture for them is reduced to a water pitcher, a water pipe of the simplest kind, some earthenware basins and reed mats and some bed covers full of holes, richly stained and shining with dirt. [534]

This relatively simple arrangement and equipment of the dwellings is primarily due to the fact that it is intended for the residence of the occupants only during the short winter. Otherwise it serves only as a storage place for the movable property of the owner, who lives for the greater part of the year above all in the courts or in the gardens and also sleeps in the open. The veranda is much more important for the Central Asian than the living quarters, for on the veranda, winter and summer, he carries on his household tasks, if he has any, talks with his neighbors and acquaintances, takes his meals and the like. Thus the veranda cannot be omitted even in the dwelling of the poorest person. This is a covered colonnade, raised somewhat above the level of the court, and attached to the living quarters (Figure 93). The roof of the veranda forms the continuation of the roof of the living quarters and is supported on the outer side by a series of wooden columns, made either of completely rough and unhewn beams or else carved more or less artistically. Among the richer people the floor of this colonnade is covered with blankets or carpets, and among the poorer people it is covered with reed mats (cf. also Figure 57, p. 165, and Figure 85, p. 233). [512]

There are no real kitchens in the houses of the natives. The fireplace is simply established in the court in the summer, while in the winter it is in the middle of the living room. The only cooking utensil, in which practically all the native dishes are prepared, consists, as among the nomads, of a cast iron kettle. This varies in size, is imported from Russia, and resembles those used by our washwomen. This kettle is either placed over a trench dug in the ground, or on a semicircular elevation made of clay. For the roasting of small pieces of meat, called shashlik, they use a wooden skewer which is held with the hand alone over the fire on top of the ground. There are no further utensils in the kitchen of a Turkestan household. 252 415

[cf. cat. 116, pp. 71-75--Analysis]

287 finest examples of this kind are those made by
531 the Yomuds; they are pentagonal in shape,
and are ornamented with long black fringes.
From the point of view of ethnology the most
interesting fabric of this kind is a strip about
forty or forty-five feet long and not more than
about fourteen inches wide. Such strips are
called daur-i-khirqah, and are passed right
round the tent. They are covered with pictorial
scenes or patterns made up of conventionalized
landscapes or trees, all worked on a white
ground according to the knot-technique. The
figural scenes show caravans on the march,
laden and grazing camels, horsemen, and
other scenes from the daily life of the Turko-
mans. It is possible that certain events from
the history of the tribe or clan are represented
there. Religious or magic elements may also
be discerned in these friezes. Essentially similar
figures are found among primitive or semi-
civilized peoples all over the world, executed
in the style predominant in the respective
areas.

531 In the tent of the Turkomans, as in the
352 dwellings of all Islamic peoples, the floor-
carpet is one of the most important items. It is
very likely that the Turkomans made no
distinction between ordinary rugs and prayer
mats, as their carpets had no pictorial patterns,
and did not, therefore, run counter to Islamic
law. One very common type of rug, patterned,
strangely enough, with almost cruciform fi-
gures and claw-shaped ornaments interspersed
with them, certainly served both as a floor-
covering and a prayer-mat. Pillows and cush-
ions on which the Turkoman rests his arms
when seated are never made in knot-technique,
but always covered with cloth.

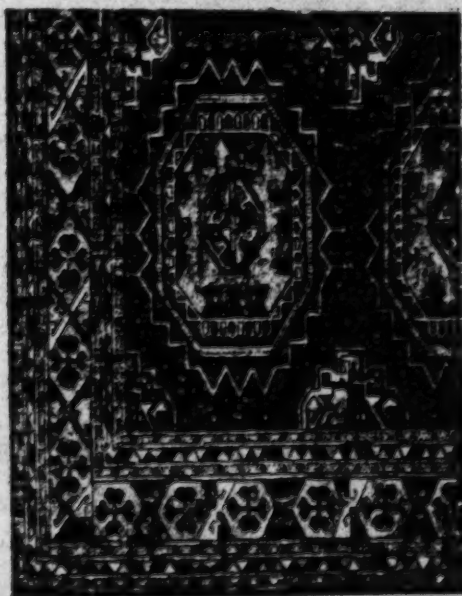
415 The fronts of the various bags and pouches
which the Turkomans use as receptacles for
everything, even for butter and cheese, are al-

415 ways knotted like carpets (see ill. p. 1461). Of these there are three principal kinds, the juval, a large camel-bag about five feet long and three feet wide, the somewhat smaller torba, and the karjin, which is carried on donkey-back. Whereas the juval and the torba, which are slung on either side of the camel, are always made in pairs, the karjin is a double pouch which is slung over the donkey's back, so that a bag hangs down on either side. These various receptacles, which take the place of cupboards or boxes, and which are used both on the march and in camp, may justly be described as textile furniture, no less so than the floor-carpet which serves the Islamic peoples both as a seat and as a bed. Turkoman carpets are distinguished from all others by their simple but vigorous beauty. All their patterns are geometrical, pictorial designs do not occur. The elements of the patterns are grouped in straight lines and at angles. Curves and circles are entirely foreign to the Turkoman style. Red, the favourite colour for women's dress, is also predominant in the carpets. All other colours are no more than accessories to red, the shade of which varies from deep purple to scarlet.

This uniformity is not only the result of a peculiar sense of style, but is also to be ex-

[Cat. 116, p. 73 -- Analyst]

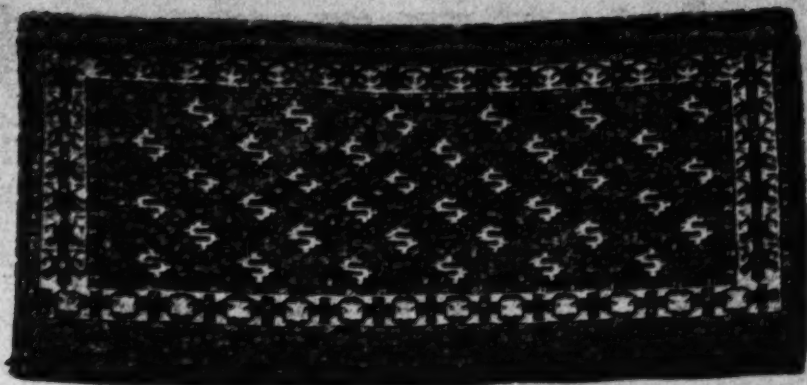
The characteristic design preferred by the Salar Turkomans for their textile fabrics.



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A "torba" or small camel-bag as used by the Turkmans. An early example, the pattern of which is knotted. Privately owned. New York.